HISTORY OF SOUL

SOUL CHRONOLOGY LIVE!

THE SIXTIES

1962-66

	Title	Composer	Artist	Date
1.	Shout	Isley Brothers	Isley Brothers	1964
2.	That's Why (I Love You So)	Gordy/Carlo	Jackie Wilson	1962
3.	A Fool In Love	Ike Turner	Tina Turner	1964
4.	Stand By Me	King/Glick	Ben E. King	1964
5.	Runnin' Out Of Fools	Rogers/Ahlert	Aretha Franklin	1964
6.	Walking The Dog	Rufus Thomas	Rufus Thomas	1965
7.	My Guy	Smokey Robinson	Mary Wells	1965
8.	Can I Get A Witness	Holland/Dozier/Holland	Marvin Gaye	1965
9.	Bootleg/Green Onions	MG's	Booker T & The MG's	1965
10.	Love Letters	Young/Heyman	Ketty Lester	1964
11.	Blowing In The Wind	Bob Dylan	Sam Cooke	1964
12.	Georgia On My Mind	Carmichael/Gorrell	Ray Charles	1965
13.	When I'm Gone	Smokey Robinson	Brenda Holloway	1965
14.	Out Of Sight	Ted Wright	James Brown	1964
15.	Hi Heel Sneakers/Long Tall Shorty	Covay/Abramson/Higginbottom	Tommy Tucker	1965
16.	Be My Baby	Spector/Greenwich/Barry	Ronettes	1965
17.	Something's Got A Hold On Me	James/Woods/Kirkland	Etta James	1966
18.	Baby I'm Yours	Van McCoy	Barbara Lewis	1965
19.	Since I Don't Have You	Rock/Skyliners	Chuck Jackson	1963
20.	You Can Have Him	W. Cook	Dionne Warwick	1965
21.	Cry To Me	Bert Berns	Betty Harris	1963
22.	Rome Wasn't Built in a Day	Cooke/Prudhomme	Johnnie Taylor	1966
23.	Will You Love Me Tomorrow	Goffin/King	Shirelles	1964
24.	My Girl Sloopy	Berns/Farrell	Vibrations	1964
25.	Do You Love Me	Berry Gordy Jr.	Contours	1965
26.	Mickey's Monkey	Holland/Dozier	Miracles	1965

	Title	Composer	Artist	Date
27.	Ask The Lonely	Stevenson/Hunter	Four Tops	1965
28.	Come See About Me	Holland/Dozier/Holland	Supremes	1965
29.	Take Me For A Little While	Trade Martin	Evie Sands	1965
30.	Baby Workout	Tucker/Jackie Wilson	Jackie Wilson	1965
31.	Every Day I Have To Cry	Arthur Alexander	Fontella Bass	1965
32.	The "In" Crowd	Billy Page	Dobie Gray	1965
33.	Take Me In Your Arms	Holland/Dozier	Kim Weston	1965
34.	My Girl	Robinson/White	Temptations	1965
35.	Summertime	Heyward/Gerschwin	Billy Stewart	1967
36.	The Clapping Song	Chase	Shirley Ellis	1965
37.	Shotgun	Autry DeWalt	Jr. Walker & The All Stars	1965
38.	Hurt So Bad	Harshman/Randazzo	Little Anthony & The Imperials	1965
39.	Hold What You've Got	Joe Tex	Joe Tex	1965
40.	Uptight	Wonder/Moy/Cosby	Stevie Wonder	1966
41.	The Monkey Time	Curtis Mayfield	Major Lance	1965
42.	(Gonna Be) Good Times	Curtis Mayfield	Gene Chandler	1965
43.	I Can't Hear You	Goffin/King	Dusty Springfield & The Vandellas	1965
44.	Under The Boardwalk	Resnick/Young	Drifters	1965
45.	Have You Ever Loved A Woman	Myles	Freddie King	1966
46.	The Man That Said No	Swann/Harris	Bettye Swann	1965
47.	Oh, What A Night	Junior/Funches	Dells	1969
48.	Camel Walk	Ike Turner	Ikettes	1965
49.	Barefootin'	Robert Parker	Robert Parker	1966
50.	Bootleg	MG's	Willie Mitchell	1966
51.	You Don't Know Like I Know	Isaac Hayes/David Porter	Sam & Dave	1967

Isley Brothers
This vocal trio of brothers originally came from Cincinnati but made their names recording and gigging in New York in the late 50s. The anthemic "Shout", which mixed doo wop and gospel elements eventually sold over a million copies from 1959 and not surprisingly became a staple of their live shows. They recorded for a variety of labels in the 60s including a successful stay at Motown before moving onto even more fruitful music in the 70s. The group remain one of the very few acts to have chart success in five different decades.

Jackie Wilson
Not a very fashionable figure these days sadly, but in the early 60s Jackie Wilson was pretty much at the top of the R & B tree. Hits were plentiful (50 R & B chart entries) and he had a very well-earned reputation as one of the best live performers of them all. His lithe dancing routines and searing tenor vocals were a perfect match – and of course all the girls loved him. "Mr Excitement" as he was billed toured pretty much constantly and it is a real pleasure to include a couple of his biggest songs recorded live when he was at the peak of his considerable powers. Wilson's reputation wilted in the 70s and he was crippled and left in a coma after he collapsed onstage in 1975. Many soul stars joined benefits to pay his hospital bills afterwards but he passed away in 1984 at the very young age of 49.

Tina Turner
One of the most forceful female vocalists, Tina Turner made a large number of first class recordings – and her stage presence was of course second to none in terms of raw sexiness. Her vocal talents were often less appreciated than they should have been often thanks to the emphasis that husband Ike placed on her physicality but she could belt out a blues like few others. "A Fool In Love" was written by Ike for another singer entirely but Tina's scratch rendition was too gutsy and emotional to resist. It became her earliest big hit and a staple of her live act for many years.

Ben E King
Nice guy Ben was one of the great stalwarts of the Atlantic label in the 60s. He started his career with the Drifters before going solo. "Stand By Me" was his biggest hit by far and became his iconic song. His live renditions of it were always a highlight of his gigs and the version here shows why. Still making hits into the late 70s he was also active in charity work, notably with his "Stand By Me Foundation".

Aretha Franklin
As one of the brightest stars in the soul firmament it is obviously correct to include a couple of her songs in this collection. Her early 60s recordings for Columbia have only recently become properly acknowledged as soul classics, having been eclipsed by her artistic and commercial success with Atlantic after 1967.

Isley Brothers

Ben E King

Ike & Tina Turner

But her early 45s and LPs mostly for Columbia, covering as they do styles from jazz through soul and pop to gospel are full of some lovely surprises. And "Running Out Of Fools" the title track of her 6th Columbia album is a real peach of a Big Apple city ballad. Just wonder at her astonishing gospel drenched phrasing.

Rufus Thomas
Not just a vocalist, Memphis legend Rufus Thomas was a comic, DJ, MC and dancer in the touring minstrel tradition of African-American entertainers but was concentrating on his singing as the 60s wore on. "Walking The Dog" from 1963 became one of his best loved songs and performed live was full of humorous asides and gestures. The "World's Oldest Teenager" carried on making his funky Tennessee blues and soul songs into the 1990s and became such a recognisable and popular figure that an annual music festival in Italy and the square it is held in were named after the great man

Mary Wells
Under Smokey Robinson's expert guidance Mary became the first "Queen Of Motown" scoring several hits including the anthemic "My Guy" from 1964. This song became her signature tune of course and the version here shows off her "little girl" vocals to perfect effect. Sadly after she left Motown, Wells was never able to replicate the heights achieved in Detroit despite making some really fine music for Atco, Jubilee and Reprise.

Marvin Gaye
Gaye was of course a shoo-in for inclusion in this sweep across the 60s in view of his vocal gifts and popularity. A part of the Motown machine in the 60s as both a session drummer and a vocalist he freed himself in the early 70s making a series of LP records that virtually defined the "new" African American middle class and left an indelible mark on popular music as a whole. As important and innovative as those albums were, many soul fans still prefer the simplicity and straight forward melodic beauty of his earlier work, particularly from those sessions that included a female voice such as Tammi Terrell's. The gospel fire of "Can I Get A Witness" took it to No 3 on the R & B chart in 1963 and it remains a classic example of Gaye's unique vocal abilities.

Booker T & The MGs
This quartet of superb technicians were firmly in the long line of Memphis instrumental hitmakers which included such luminaries as Bill Black, Ace Cannon and Willie Mitchell when they scored a smash with "Green Onions" in 1962. The group continued to make excellent music under this name even while they were the backbone of the Stax house band behind so many other hits by other artists. This trick is very difficult to achieve and it speaks volumes about their musical ability and dedication that they pulled it off effortlessly. Our selection by Booker T & The MGs is a medley of some of their best loved material.

Ketty Lester
With her deep dark vocals Ketty Lester was a natural for the heavy ballads she sang with such distinction. And of course on her huge smash "Love Letters" she had the spare beauty of a drum and piano accompaniment which did so much to create the atmosphere. Ketty never quite hit those heights again but made several really strong recordings including the desolate "Please Don't Cry Anymore" and the tuneful "Till The End Of Time" with its jazzy feel.

Sam Cooke
The gospel world lost its leader when Cooke went into secular music in the mid-50s, but despite – or is it because of – his extraordinarily beautiful voice, he was highly ambitious and through running his own career and owning his own label and its business off shoots, Cooke became a model for the entire African-American community. His musical style earned him a legion of followers including Otis Redding and that glorious vocal ability is well to the fore here as he takes on Dylan's "Blowing In The Wind". Sam Cooke was very well placed to move into the white sales market but he was killed in 1964 before that could be fully achieved.

Ray Charles
In the 50s Brother Ray was one of several African-American musicians to incorporate gospel based vocals into blues and R & B music. This highly innovate pianist, writer, producer and singer continued to change music around when he combined pop and country styles into soul. While these new patterns didn't endear him to the purists amongst us his giant talents were more than enough to overcome such petty hindrances. And of course his audience was widened considerably thanks to his punishing touring schedule and many TV appearances. Ray always gave excellent value for money at his gigs thanks to the cooking orchestra / band he led and his own magnetic personality. "Georgia On My Mind" became a signature tune for him after it topped the pop charts in 1960.

Brenda Holloway
Although Brenda Holloway only recorded a few titles during her stay with Motown she is regarded as a major singer by her adoring British fans. Her first Motown releases were cut on the West Coast; by the time the excellent "When I'm Gone" featured here was recorded, she was in Detroit under the supervision of the redoubtable Smokey Robinson who wrote and produced the number. Although other hits followed this one, she left Motown and returned to LA after only 4 years with the company. Despite continuing to make music for the likes of Holland / Dozier / Holland, the magic never quite returned. But her beautifully modulated warm toned vocals are still highly regarded.

James Brown
It is a truism that James Brown rewrote popular music in the 1960s and so it is no wonder that he features prominently in these CDs. He toured constantly and his revue were extraordinarily well rehearsed and experienced so that Brown's gigs

were better than listening to the vinyl. Not just because of the polish of the band of course, but also due to the personality and athletic dance routines of Brown himself who fully deserved his moniker of "Mr Dynamite the hardest working man in show business". "Out Of Sight" was a blues based workout that heralded the funky musical direction that he was to take later in the decade.

Tommy Tucker
Born Robert Higginbotham, its not surprising that notable blues singer Tommy Tucker adopted a new stage name for himself. Working in the Windy City as a pianist and songwriter as well as a vocalist, Tucker's biggest claim to immortality is his original cut of "Hi-Heel Sneakers" from 1963. This deceptively simple 12 bar riff has become a musical staple, used in countless recordings over the years and is one of the most instantly recognisable rhythms of them all. Tucker's follow up was the similarly easy paced shuffle "Long Tall Shorty" We can hear them both here as a well-judged medley.

Ronettes
Veronica Bennet, her sister Estelle and cousin Nedra Talley were the most impressive and recognisable of the girl groups moulded and produced by Phil Spector in the early 60s. Their appearance, involving shed loads of mascara, astonishing beehive hairdos and tight slinky outfits gave off a highly dangerous vibe which was not at all diminished by their lusty harmonies and Veronica's foghorn like leads. "Be My Baby" was their first and biggest hit and it was followed by several others. The group was eclipsed by the "British Invasion" into US charts but Veronica – as Ronnie Spector - enjoyed a renaissance in 1970s and beyond courtesy of retro groups like Southside Johnny & the Asbury Jukes.

Etta James
One of the toughest of all the hard R & B female vocalists, Etta James was also one of the most successful. Her aggressive and harsh toned voice was perfectly suited to the R & B and soul styles of which she was a mistress. Despite many personal problems Etta had big sellers at Chess in the 60s and capitalised on her larger than life figure and blond wigged appearance to perform them to excited audiences all over the US. "Something's Got A Hold On Me" was one of her biggest hits and Etta always used it to bring the house down. When she died in 2012 African-American music lost one of its most durable and best loved stars – she was absolutely irreplaceable.

Barbara Lewis
A talented writer as well as singer Barbara Lewis made several records that will forever remain in the hearts of British soul fans. Although she was born near Detroit and started her career there, she was never part of the Motown machine thanks to the efforts of her long time manger / producer Ollie McLauchlin. "Hello Stranger" was followed by the lovely Bert Berns tune "Baby I'm Yours" into the higher reaches of the charts, and there were a good few others as

Freddie King

Aretha Franklin

Mary Wells

Marvin Gaye

Rufus Thomas

well such as "Make Me Your Baby" and "Make Me Belong To You".

Chuck Jackson
Big voiced Jackson was the doyen of city balladeers on his superb run of hits on Wand at the beginning of the decade. The melodic "Since I Don't Have You" is a perfect vehicle for his baritone voice and on this live cut he really nails it to perfection. Jackson continued making some wonderful soul music and scoring hits for any number of labels until the 1980s. One of soul's most enduring artists, he is thankfully still with us.

Dionne Warwick
Dionne Warwick is one of the most consistent of soul stars having sold over 85 million discs throughout the world during a career that has lasted since 1955. Bacharach & David oversaw her every move in the studio, thought out every inflection and phrase of her rendition of the music they created – and started her along the path into the super star she has become today. It is never completely clear whether the Bacharach / David discs were a branch of the big city soul balladry so popular in the Big Apple in the 60s or a rather superior form of pop music. The highly rhythmic and dynamically exciting "You Can Have Him" was originally recorded in London and is featured here as an example of Dionne's ability to swing a dance tune as well as a sultry slowie.

Betty Harris
One of the most compelling of the female vocalists active in the 60s, Betty Harris recorded with considerable success for the like of Jubilee in New York under Bert Berns before heading south to New Orleans cutting a terrific set of tracks written and produced by Allen Tousssaint and released on his Sansu imprint. The track here was recorded in Los Angeles with a live orchestra conducted by Phil Spector in 1963 as Betty toured the US on the back of her first hit "Cry To Me". Perhaps the accompaniment isn't quite up to the standard of the New York session men on the vinyl version but Harris is quite magnificent here – full of fire and passion.

Johnnie Taylor
To some soul fans Johnnie Taylor was the best ever male vocalist. And I wouldn't argue with them. His prodigious talents adorned the music scene for 50 years and his artistic and commercial success in no way flatter him. A superb phraser of a song and gifted with an unparalleled sense of dynamics, Taylor's expressive gospel drenched tenor voice was always a joy to hear. He was Sam Cooke's chosen successor in the Soul Stirrers and when Taylor decided to join the secular world it was natural to gravitate to Cooke's SAR label. "Rome Wasn't Built In A Day" was his first hit and it still sounds good almost 60s years after it was recorded. Taylor's subsequent phenomenal success at Stax, then Columbia and finally Malaco made him a soul legend.

Shirelles
The Shirelles were chart toppers throughout the early 60s with quality Brill Building songs like "Don't Say Goodnight And Mean Goodbye", "Tonight's The Night" and "Mama Said" but nothing they recorded had quite the impact of "Will You Still Love Me Tomorrow" which was the very first record to top Billboard's pop chart by African American artists. The Shirelles combined doo wop and pop elements to their soulful vocals and lead Shirley Owens was powerful and direct enough always to make her mark. And of course they just couldn't miss whenever crowds heard the intro chords to that Goffin / King song.

Vibrations
This well-loved West Coast group were both prolific and successful recording artists from their early doo wop days right through the soul era. "My Girl Sloopy" was a national hit for them in 1963.

Contours
Motown group the Contours hit the R & B No 1 spot with the unbeatable excitement of "Do You Love Me" at the end of 1962. Further dance hits like "Can You Jerk Like Me", "First I Look At The Purse" and "Can You Do It" followed. The live version of the initial smash shows off the dynamic energy of their stage act, one of the wildest around in the mid-60s.

Miracles
William "Smokey" Robinson bestrode the early Motown landscape like a colossus writing and producing highly successful music for his own group the Miracles but several other artists as well. His beautiful high tenor adorned all the hits the group had in the 60s – and there were a great many of them from dancers like "Mickeys Monkey" to the tenderest of ballads such as "Ooh Baby Baby". The former was always a crowd pleaser whenever he sang it and later on the latter was always used for the start on his solo stage set, sung accapella from behind the theatre curtain.

Four Tops
The Tops were one of Motown biggest acts in the 60s, with a slew of hits produced mainly by Holland / Dozier / Holland all of which featured the impressive lead vocals of Levi Stubbs. Noted for a fine professional stage act as well, they were always a big draw on the theatre circuit, and their skilled performances can be glimpsed here with their rendition of their 3rd US chart hit "Ask The Lonely". Their legacy is secure into the future.

Supremes
The most successful of all the girl groups, the Supremes were Motown's premier act in the 60s, not just because of their vocal prowess but also thanks to Diana Ross's "hotline" to Berry Gordy. Perhaps more pop entertainment than a soul aggregation, The Supremes sales figures could not be gainsaid – a total of 12 number 1 R & B chart hits speaks for itself. "Come See About Me" was the third in this sequence and is now an iconic 60s number.

Evie Sands
Blue eyed soul singer Evie Sands almost had a hit with the thumping "Take Me For A Little While" on Red Bird but was beaten to the charts by Jackie Ross. But she did score big with "Any Way That You Want Me" in 1969 and continued to make music into the new millennium.

Jackie Wilson
"Baby Workout" was one of Wilson biggest hits and his live version here certainly justifies his "Mr Excitement" nickname – you can feel the exhilaration in the audience as he sings it out.

Fontella Bass
Although Fontella Bass was born in St Louis where she started her singing career, she will always be known as a Chicago singer thanks to her worldwide hit "Rescue Me" from 1965. Her relationship with Chess soured when her name had not been put on the label as a co-writer. After a reunion with her first producer Oliver Sain failed she left sho biz altogether to look after her children.

Dobie Gray
Lawrence Brown aka Dobie Gray made his name initially with the stomping Northern soul favourite "The In Crowd" in 1965. "Out On The Floor" was similarly popular but his biggest US sellers came in the 70s as he recorded almost pure country music in Nashville including the evergreen million seller "Drift Away".

Kim Weston
A talented and politically aware singer, Kim Weston made her name at Motown but escaped the clutches of the label after a few good hits of which "Take Me In Your Arms" was the highest chart placing.

Temptations
The best loved and longest lived of all the Motown male groups, the Temps were at their best in the early days when they were jet propelled by the twin leads of David Ruffin and Eddie Kendricks. Among their biggest and best remembered hits was "My Girl", a superbly memorable melodic tune penned, arranged and produced by the amazing Smokey Robinson. Members of the group came and went as the years rolled by but the latest version is still going strong and releasing new material towards the new millennium.

Billy Stewart
Nicknamed the Fat Boy, a large man with musical talent to burn, Billy Stewart has become one of soul's forgotten heroes. He was a gifted songwriter and musician, but first and foremost an extraordinary vocal stylist. He earned his other sobriquet "Motormouth" through his astonishing ability to "double-up" and "triple-up" the lyrics to a song, trilling his tongue and rolling the consonants round his larynx, producing an unmistakable signature on any number. The best example of this is undoubtedly his treatment of the standard "Summertime".

Ketty Lester

Ray Charles

Sam Cooke

Shirley Ellis
The lively writer / singer Shirley Ellis scored three big novelty hits in the 60s, "The Nitty Gritty", "The Name Game" and "The Clapping Song". The last of these from 1965 was a top ten hit in both the US and the UK and gave her a gold disc. Shirley's vibrant, exciting live version can be heard here.

Jr. Walker & The All Stars
Autry DeWalt Mixon Jr was a tenor sax player of immense gifts. He made several instrumentals in the jump blues / R & B style in Detroit before joining Motown in 1964 where he became a standard bearer for the hard side of Detroit music. "Shotgun" was a No 1 smash hit and a staple part of Walker's energetic stage act. It sounds as good here as it does on the original vinyl. When Walker was encouraged to add rough edged vocals to his music he was even more successful than before, making hits until the mid-70s.

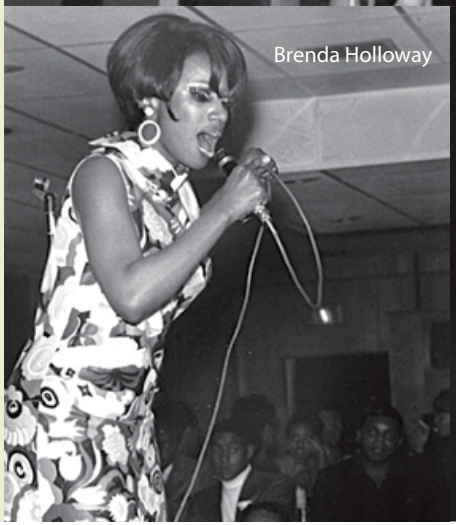
Little Anthony & The Imperials
Anthony Gourdine possessed one of the most hauntingly beautiful voices in the doo wop world and made some immortal songs via The Imperials group including the original of "Tears On My Pillow". Thanks largely to Gourdine's voice and the writing / producing of Teddy Randazzo, the Imperials became one of the most successful of groups who moved from doo wop into the soul era. "Hurt So Bad" was a top 10 hit for them and how wonderful they sound singing it live.

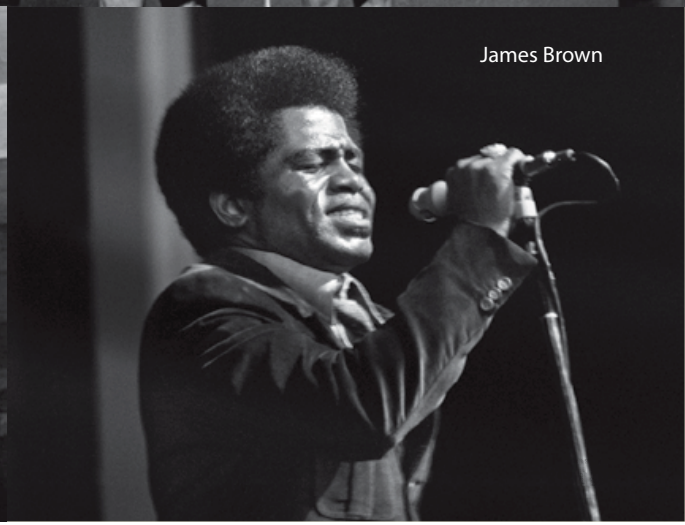
Joe Tex
A giant of southern soul, Joe Tex made so many good records that became synonymous with the genre, and his Dial career just about exactly covers its commercial rise and fall. "Hold On To What You Got" was his initial no 1 smash in 1964 and was the first to showcase his little "small town" spoken rap. As a stage entertainer Tex was amongst the very best with his famous "juggling microphone" trick and engaging personality. When he passed away in 1982 the soul world lost one of its greatest talents.

Stevie Wonder
The Boy Wonder as he was called when he joined Motown at the age of 11 went on to become one of the most successful and innovative musicians in the history of pop music. One of those who spent time with him always talked about his "presence" and the way that he dominated every gathering he attended simply by virtue of his charisma. The musical thunder of "Uptight (Everything's Alright)" was the first hit to come from his own pen and was perhaps the most important song of his early career.

Major Lance
Thanks largely to the writing of Curtis Mayfield, the warm tones of Chicago singer Major Lance were a big force in the early and mid-60s with "Monkey Time" a key seller for him in 1963. His phrasing and sense of dynamics are a great joy in the live version here. The Major's Okeh recordings were amongst the first really big sounds on the fledgling

The Ronettes


Brenda Holloway


James Brown

Northern soul scene in the UK and he toured the country on several occasions in the 1970s.

Gene Chandler
Eugene Dixon from the Windy City took as his stage name "Gene Chandler", and was nicknamed "The Woman Handler" thanks to his other source of income as a pimp. Chandler was nevertheless a formidable vocalist as well as a writer, producer and record company executive. He was both prolific as a singer with huge hits like "Duke Of Earl" to his name in the early 60s, "Nothing Can Stop Me" in the middle of the decade and "Groovy Situation" as the end. He was a formidable on stage performer as well, and a big draw especially in his home town. The finger popping "(Gonna Be) Good Times", penned by Curtis Mayfield was one of his later Constellation 45s from the end of 1965.

Dusty Springfield / Martha & The Vandellas
Mary Isabel Catherine Bernadette O'Brien was one of the UK's most impressive vocalists and the first to make a significant impact on the mod fraternity thanks to her immaculate timing and strong sense of dynamics. On the exciting "I Can't Hear You" she shows off her solid soul chops in the exalted company of the Funk Brothers rhythm section and background vocals from her friends Martha & The Vandellas. These ladies were very big names at Motown in the 60s, and were pretty constantly in the charts from 1963 to 1967. Their songs, particularly those from Holland / Dozier / Holland, were both melodic and full of high production values from the trio. And in Martha Reeves they had a singer of great power and projection, and this coupled with the stage training from the Detroit entertainment "factory" made the Vandellas a storming live act.

Drifters
One of the biggest pop / soul groups, the Drifters enjoyed a substantial run of hits in the early 60s. With lead singers of the calibre of Ben E King and Rudy Lewis, and writers with the pedigree of Leiber / Stoller and Pomus / Schuman this success was hardly a surprise. "Under The Boardwalk" was a 1964 No 1 smash thanks to its summer melody and a beautiful lead from Johnny Moore and he repeats this quality performance live for us here. With a bewildering set of changes to the line ups, the Drifters of one sort or another continued to be a big draw on the oldies circuits right up the present day.

Freddie King
Perhaps the most flexible of the three Kings Of The Blues, Freddie King recorded several fine instrumentals for King in Cincinnati before trying his hand at adding vocals well as on the intense "Have You Ever Loved A Woman". He was noted for his distinctive axe playing flair and proficiency throughout his career which ended far too early when he passed away aged just 43 in 1976.

Bettye Swann
Bettye Swann hit the big time with "Make Me Yours" for West Coast label Money in 1967, but the very Motownesque "The Man Who Said No" was a lively forerunner a couple of years earlier. Her breathy vulnerability was really suited to her

Etta James

Barbara Lewis

Dionne Warwick

immaculate country soul recordings for Capitol at the end of the decade, and her subsequent stay at Atlantic was full of high grade music.

Dells
The Dells quintet are a soul music institution due to the astonishing length of time they have sung together. The power and passion of the twin leads of Marvin Junior and Johnny Carter, and the gloriously subtle and uplifting harmonies of the others all convey warmth and humanity. And this has been a constant aspect of their music through the many stylistic changes they have been through over the decades. "Oh What A Night" was their first big hit, a doo wop smash in 1956. They revived the song as a soul ballad in 1969, but no matter what style they sung it live, it was always received as a masterpiece.

Ikettes
The Ikettes trio were put together by Ike Turner as an answer to the Raelettes in 1960, and with often bewildering changes they toured with the Ike & Tine Revue until the mid-70s. Turner wrote and produced the group on a number of 45s the most successful of which was undoubtedly "I'm Blue (The Gong Gong Song)" from 1961. "Camel Walk" was released in 1964 and it quickly became a staple of the Turner Revue's stage act. It is likely that the personnel on the live version here was one of the best Ikette incarnations – Vanetta Fields, Jessie Smith and Robbie Montgomery.

Robert Parker
Crescent City native Robert Parker started out in the music business as a tenor sax player, working with Professor Longhair at the end of the 40s, and gigging with top drawer artists through the following decade. He made his first 45 for Ron, followed by sessions for Imperial, and expanded his repertoire by becoming a vocalist as the 60s came round. His international smash "Barefootin'" (Nola) from 1965 still fills the dance floors in England today.

Willie Mitchell
When Poppa Willie died in 2010 the Memphis music scene – and the world – lost one of its greatest heroes. His productions at Hi for the likes of Al Green, Ann Peebles and so many others lit up the soul world in the 70s. But for years previously his band was a Memphis mainstay and his instrumental discs were very popular – as indeed was his production work for so many "guest" artists who came down south looking for that Mitchell magic. A musical giant no question.

Sam & Dave
Sam Moore and Dave Prater were the acknowledged top team in the rather odd soul sub-genre the male duo. After they joined Stax under writer / producers Isaac Hayes and David Porter, backed by the incomparable house band, hit after hit followed. The righteous gospel fire in their vocals was unmatched by their peers and their on tour revue, billed as "Double Dynamite", was like a travelling revival show. With its churchy beginning and tricky rhythm "You Don't Know Like I Know" is an underrated gem.

John Ridley
www.sirshambling.com
July 2020

We dedicate this set to the co-founder of
History Of Soul Stewart Tippett (1949-2017).

Johnnie Taylor

The Contours

Betty Harris

The Shirelles

Smokey Robinson & The Miracles

Billy Preston

The Four Tops
STEADY

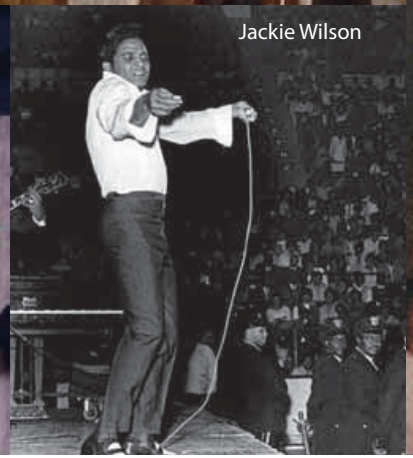
The Temptations

Kim Weston

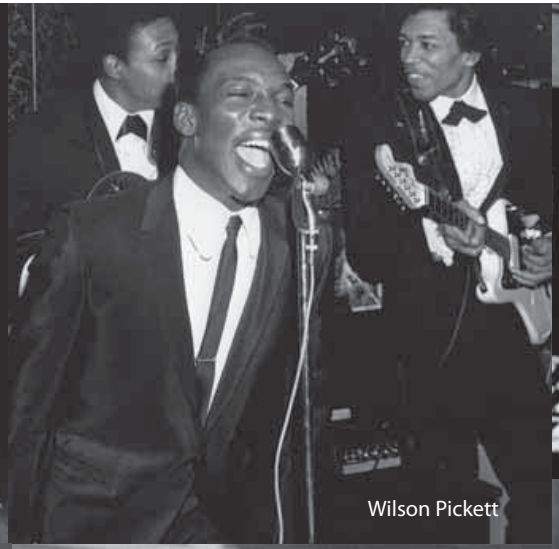
Fontella Bass

Billy Stewart

The Supremes


Jackie Wilson

Otis Redding


Wilson Pickett

Major Lance

Major Lance

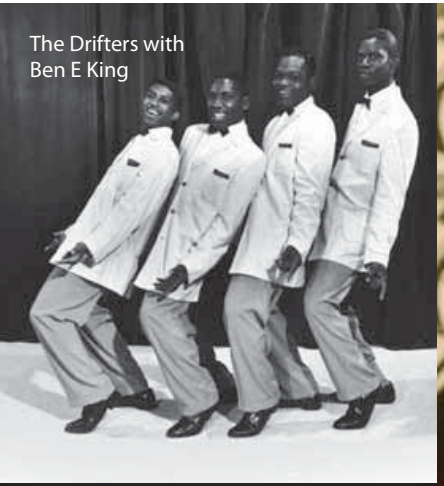
Little Anthony
& The Imperials

Percy Sledge

Nina Simone

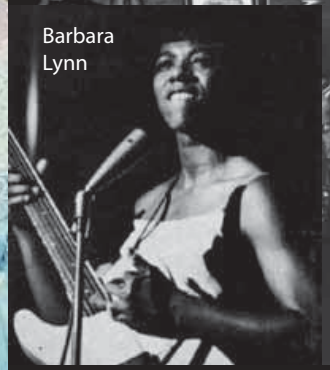
Stevie Wonder & Jackie Wilson

Jr Walker

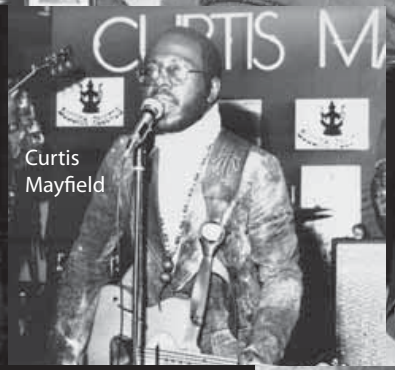


The Drifters with
Ben E King

Martha and the Vandellas
with Dusty Springfield



Barbara
Lynn



Curtis
Mayfield

Arthur Conley

Joe Tex

Maxine Brown